

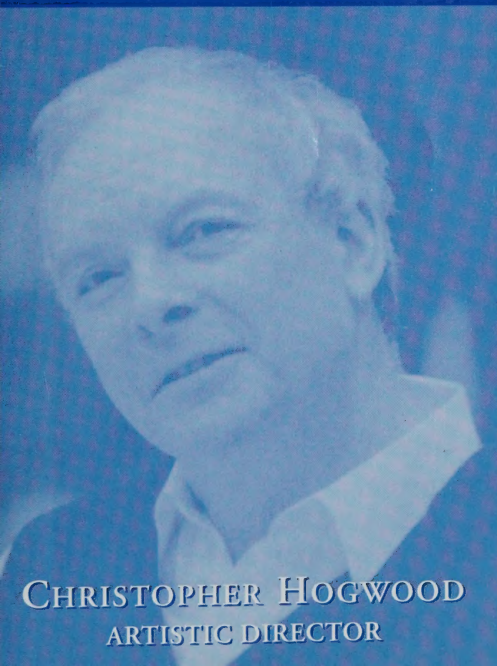
2000-2001



Season

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Jazz Valentine: The Marian McPartland Trio

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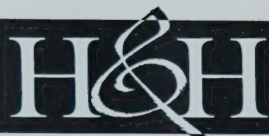
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2000-2001 SEASON

Saturday, February 10 at 3:00 p.m.

Sunday, February 11 at 3:00 p.m.

Symphony Hall

Handel & Haydn Society Period Orchestra
John Finney, *conductor*

The Marian McPartland Trio
Marian McPartland, *piano*; Gary Mazzaroppi, *bass*; Glenn Davis, *drums*

Concerto Grosso in F Major, Op.6, No.12

Arcangelo Corelli
[1653-1713]

Preludio: Adagio

Allegro

Adagio

Sarabanda: Vivace

Giga: Allegro

The Marian McPartland Trio

Organ Concerto in B-flat Major, Op.4, No.2

George Frideric Handel
[1685-1759]

A tempo ordinario, e staccato

Allegro

Adagio, e staccato

Allegro, ma non presto

John Finney, *organ*

— Intermission —

The Marian McPartland Trio

Concerto for Two Violins in A Minor, Op.3, No.8

Antonio Vivaldi
[1678-1741]

from *L'Estro Armonico*

Allegro

Larghetto e Spiritoso

Allegro

Julie Leven and Danielle Maddon, *violin*

The Marian McPartland Trio

I Hear a Rhapsody

Fragos/Baker/Gasparre/Bard (arr. Ellen Rowe)

Kaleidoscope

Marian McPartland (arr. Ellen Rowe)

The Marian McPartland Trio and the H&H Orchestra

The program runs for approximately two hours.

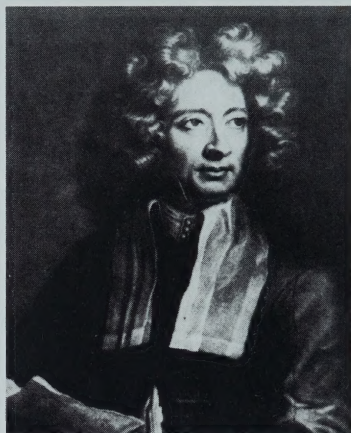
*The audience is respectfully asked to turn off all electronic watches, paging devices,
and cellular phones during the performance.*

H&H Program Notes

JAZZ/BAROQUE: BRINGING BACK THE GROOVE

The world of jazz and of eighteenth-century music may, on the face of it, not have much in common. Jazz is often thought of as total freedom, the essence of unstructured spontaneity, where Baroque music sometimes gets the bad reputation of incessant regularity. Neither is true, of course, once you actually listen: a piece of jazz, in whatever style, always has a structuring intelligence behind it, while the world of Baroque music, as the historically-informed performance movement has revealed, is one that can swing very hard indeed.

There are even some parallels between the two kinds of ensemble.



Arcangelo Corelli

In the continuo department, the harpsichord and its companions on the bass-line provide their own version of the rhythmic propulsion that is entrusted to the drums and bass in a jazz trio. And remember that one member, at least, of every baroque ensemble is improvising every

time: the keyboard player, who reads a harmonic shorthand figured above the bass line to accompany everyone else.

Baroque music, after all, is music that often has come out of improvisation at some stage in the

JAZZ IN THE CLASSICAL TRADITION

Some jazz players have always kept the door open between their improvisations and the traditions of Western classical music, from the virtuoso pianists of the '20s (Fats Waller bragged that he could play Chopin faster than anyone else in town) to the "third stream" artists of the '60s. Tonight's great jazz artist, Marian McPartland, moved back across the divide some years ago when she began to perform the Grieg Piano Concerto and Gershwin's *Rhapsody in Blue* with symphony orchestras across the country.

—Robert Mealy

game. Very few composers in the eighteenth century were not performers themselves, and part of their job was to be able to improvise fluently and brilliantly. George Frideric Handel was well-known in his day for his magnificent keyboard improvisations as well as his compositions, while the great violinist/composer Arcangelo Corelli had students flocking to him from all over Europe to learn the art of “gracing,” or ornamenting, his sonatas. (Corelli’s solos were eventually published in a pirated edition in Amsterdam with “Corelli’s own graces,” the same way people today transcribe jazz solos as models for their own improvisations.)

The wildness of Corelli’s solo playing (one critic said that “it was usual for his countenance to be distorted, his eyes to become red as fire, and his eyeballs to roll as in an agony”) was balanced by his perfectly proportioned compositions, which immediately became models of their kind. Thanks to a generous and sympathetic patron, Corelli had the luxury of extensive revision, and his twelve *concerti grossi* were re-worked over a period of at least thirty years before being published posthumously in 1713. The first mention of them comes in 1682 from a German visitor to Rome, the

composer Georg Muffat, who later explained how to achieve the effects of Corelli’s band: “by exactly observing the opposition or rivalry of the slow and the fast, the loud and the soft, the fullness of the great choir and the delicacy of the little trio, the ear is ravished with astonishment, as is the eye by the opposition of light and shade.”

*Baroque music, after
all, is music that often
has come out of
improvisation at some
stage in the game.*

Corelli was a master of the *concerto grosso*, where a little *concertino* of soloists (two violins and continuo) play with and against the full *ripieno* orchestra. The last concerto of his collection opens with the chamber-music sound of the *concertino*, which is then answered by the *ripieno*. But with the second movement, this concerto goes in a very different direction and becomes a solo concerto for the first violin. After an *adagio*, a wash of sound produced by the orchestra using a special bowed vibrato, and a quick *sarabanda*, the concerto closes with a quirky *gigue* that again highlights the solo violin.

Where Rome had Corelli, Venice had Vivaldi. That city of opera and carnival found its musical voice in this “Red Priest,” so called from his shock of red hair. Vivaldi’s great breakthrough was the publication of his Opus 3 concerti, which immediately became a huge success

throughout Europe. The eighth concerto of this collection, for two violins, begins with an extended ritornello filled with striking melodic gestures. The two soloists trade energetic licks with each other and with the orchestra; in the slow movement, over a repeated ostinato, their partnership turns into an operatic duet. The concerto finishes with a fleet triple-time *allegro*.

Corelli and Vivaldi were world-famous as violinists, as well as composers; Handel's particular instrumental genius lay at the keyboard, where he was famous for his harmonic depth and



Antonio Vivaldi

imagination. Handel's concerto for organ in B flat, Opus 4 no.2, was first performed on March 5, 1734, as the halftime entertainment for his oratorio "Esther." Handel tended to rework earlier successes, both by himself and other composers, and this concerto is no exception. Its first movement began life as part of his motet "Silete venti," while

its third movement first turns up in a trio sonata.

© Robert Mealy

Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

WOMEN IN JAZZ

Our guest tonight is one of the great pioneers of jazz, proving to her fellow-players that a white British woman could indeed swing as hard as they did. Being a woman in the jazz scene was never easy, but there were courageous female musicians from its earliest days. One of the first was Lil Hardin, a pianist who worked with King Oliver and Louis Armstrong. Mary Lou Williams was another pioneer; she was an essential part of Andy Kirk's band from 1931 to 1942, not only playing piano but composing and arranging as well. And the great singer Sarah Vaughan began as Earl Hines' second pianist in 1943. Among brass pioneers, the trumpeter Valaida Snow (born in 1900) was a star of the all-black British revue *Blackbirds of 1934*, while Vi Redd (b. 1928) and Kathy Stobart (b. 1925) were some of the first women sax players to become well-known, and Melba Liston (b. 1926) one of the first women trombonists.

—Robert Mealy

H&H *Artist Profiles*

Marian McPartland, *Piano*



Marian McPartland's virtuoso performances at the piano have been featured on the concert stage, as well as with symphony orchestras, in nightclubs, and on radio, television, and recordings. Among Ms. McPartland's many awards are the Peabody Award, Downbeat's Lifetime Achievement Award, and the ASCAP-Deems Taylor Award for her National Public Radio show, "Piano Jazz." For over 21 years, "Marian McPartland's Piano Jazz" has featured many distinguished jazz artists, including Mel Torme, Herbie Hancock, Dizzy Gillespie,

Chick Corea, Tony Bennett, and Andre Previn. As a composer, her works have been recorded by the likes of Peggy Lee, Tony Bennett, Sarah Vaughan, George Shearing, and the Thad Jones-Mel Lewis Orchestra. In 1970, Ms. McPartland founded her own record label, Halcyon, on which she recorded 18 albums. The 1998 release *Just Friends* celebrated her 80th birthday with keyboard duets featuring six other jazz artists. These concerts mark Ms. McPartland's debut with H&H.

John Finney, *Conductor / Organ*

John Finney is regarded as a musician of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Mendelssohn's *Elijah* and Verdi's *Requiem*. He has been the Director of the University Chorale of Boston College since 1993; he was recently appointed Conductor of the Boston College Symphony Orchestra and given the title of Distinguished Artist-in-Residence at Boston College.

Mr. Finney is also Director of Music for the Wellesley Hills Congregational Church. He has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992, directing many of H&H's performances at NEC's Jordan Hall and Symphony Hall, including Handel's *Messiah* in 1997. Mr. Finney is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and has recorded for Denon, Decca, and Nonesuch.



Julie Leven, *violin*

A frequent performer on both period and modern violin, Julie Leven is a principal player for both the Handel and Haydn Society and Boston Baroque. In recent seasons, she has been a featured soloist, with Daniel Stepner, in concertos of Bach and Vivaldi on the New Year's Day concerts of Boston Baroque. She is a member of the Boston Pops Esplanade Orchestra and the Hammershoi Piano Trio. She has also been a member of the Jerusalem Symphony and the Aarhus Symfonieorkester in Denmark.

Danielle Maddon, *violin*

Violinist Danielle Maddon enjoys an active career, performing with groups including the Handel & Haydn Society, Boston Baroque, the Cantata Singers, and the Boston Pops. Ms. Maddon is concertmaster of Emmanuel Music, and has appeared as soloist with the Brookline Symphony, the Brandeis University Orchestra, the New England Philharmonic, Boston Baroque, and Emmanuel Music. This season, she will perform Alban Berg's violin concerto with the New England Philharmonic.

Gary Mazzaroppi, *bass*

Gary Mazzaroppi received his Bachelor of Music in Education degree from Berklee College of Music in Boston, during which time he studied with classical bassist Bill Curtis and also with jazz bassist Ron McClure. He has accompanied many jazz artists including Red Norvo, Herb Ellis, Stan Getz, Joe Morello, Buddy Rich, Jim Hall, Warren Vache Jr., Clark Terry, Charlie Byrd, Red Rodney, Les Paul, Tal Farlow, and Lionel Hampton.

Glenn Davis, *drums*

Glenn Davis first began studying music with noted vaudevillian and percussionist William "Billy" Vail. His teachers include Henry Adler, Charles Tappen, and Pulitzer Prize winning composer/percussionist, Michael Colgrass. He has enjoyed musical associations with Frank Foster, Stan Getz, Jimmie Rainey, Mike Melillo, Bill Evans, Phil Woods, Zoot Sims, Bennie Wallace, Glen Moore, Kai Winding, Doc Cheatham, and Bernard Pfeiffer.

H&H ORCHESTRA

VIOLIN

Julie Leven*

*Joan & Remsen Kinne
Chair*

Danielle Maddon

Judith Eissenberg

Jane Starkman

Dianne Pettipaw

VIOLIN II

Clayton Hoener*

Dr. Lee Bradley III Chair

Lena Wong

Sue Rabut Cartwright

Etsuko Ishizuka

VIOLA

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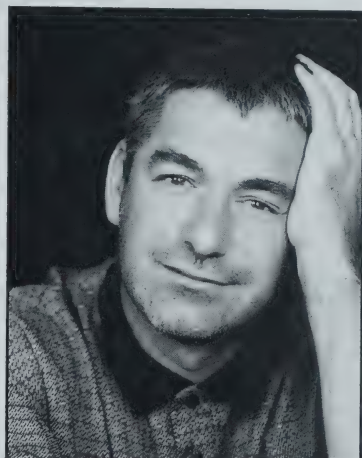
Interview

AN INTERVIEW WITH GRANT LLEWELLYN

Last June Grant Llewellyn was appointed the new Music Director of the Handel & Haydn Society, a position he assumes in the upcoming 2001-2002 season. In addition to an active guest-conducting schedule with symphony orchestras and opera companies around the world, Mr. Llewellyn serves as Conductor in Residence of the BBC National Orchestra of Wales. Mr. Llewellyn currently resides in the village of Dinas Powys in the of Vale of Glamorgan, Wales, with his wife Charlotte, and their four children Imogen, Ceridwen, Jasper, and Theo.

On a recent trip to Boston, Mr. Llewellyn spoke with H&H Director of Marketing Gregg Sorensen about early music, Boston, and his family. This is the second of two conversations.

GS: You made your H&H debut on April 9, 1999, conducting the Chorus in a program of English and Italian Madrigals. I was told that you grew up with this music. When you were a student in Manchester and Cambridge did you study a lot of choral music?



Grant Llewellyn

GL: Absolutely. At the Chethams School of Music in Manchester—during my high school years—we had a wonderful director of music, Michael Brewer, who is one of the great choral trainers in the world today. His favorite activity in the school was his chamber choir, of which I was a member. We really learned this repertoire very intimately and rehearsed and performed week in, week out.

I also found myself singing as a choral scholar at Cambridge University. I'm no singer, particularly, but I had lots of experience at school and was able to join one of the college chapel choirs where we sang five or six services a week. I guess you could say that it's in my blood.

GS: You conducted the first movement of Beethoven's Symphony No. 9 with the H&H Orchestra at Harvard University in the fall of 1999. The Orchestra performed on period instruments. The previous week you had worked with a modern instrument orchestra in England. Does your approach to music-making change when you lead a period instrument orchestra?

GL: Somewhat. You must have a scholarly approach with a period instrument orchestra in order to do justice to the style and the time of the composer. But ultimately, it comes down to gut instinct and where your heart and passions lie. I think you would probably find that the vast majority of early music players are first and foremost interested in whether the person on the podium has a strong sense of the music, is intuitively musical, has a feeling for the music, and the nature of the music. One needs to marry the scholarship with the heart.

*It comes down to
gut instinct ... one
needs to marry the
scholarship with the
heart.*

GS: Which period instrument conductors have influenced you?

GL: I think I'm fortunate that I grew up with Christopher [Hogwood], John Eliot [Gardiner] and Roger [Norrington]. We younger conductors have had the luxury of being able to learn from them. They've taken all the risks. John Eliot stands out in my mind because he worked with my school orchestra in Manchester when I was 15 or 16 years old. I led the cellos for him a number of times.

GS: What are some of your favorite places in Boston?

GL: I think my all-time favorite place in the Boston area is Good Harbor Beach, just outside Gloucester on Cape Ann. In the early 1990's, when I was an assistant conductor [under Seiji

Ozawa] at the Boston Symphony, my family and I would head up there if we had a free day. In town, Brookline was our favorite spot. We lived in and around Coolidge Corner for the years that we were here—a little place called Kent Square. We also love Concord, and, of course, the Berkshires.

GS: What are some of your favorite restaurants and pubs?

GL: Doyle's in Jamaica Plain is a great favorite. It was a regular haunt of some friends of mine in the Boston Symphony. We were sort of partners in crime. We used to hang

out there occasionally just to keep our fingers on the pulse of Boston politics and what have you. I also enjoy the Green Street Café in Brookline just off Coolidge Corner on Harvard Street. Davio's Restaurant, too.

GS: In addition to music, are there any sports that you enjoy?

GL: Soccer is my sport, absolutely. When I was a young lad in Manchester it was a thrill to be so close to some of the greatest soccer teams: Manchester United, Manchester City. Week in and week out I would go to see them.

GS: Did you play?

GL: Yes, I played a lot in my youth. In fact, during the summer while I was at Tanglewood [as a Conducting Fellow at the Tanglewood Music Center], I



played in a team called Tio's Hot Dog Internationals. Tio's Hot Dogs were a particularly spicy hot dog served at a restaurant in Pittsfield. One of the teachers at Tanglewood was a great soccer player, a great sportsman, and he invited me to play. So I ended up playing in this tri-state league during the summer months up in Vermont, New York State, and Massachusetts.

GS: You're someone with a lot of interests. What keeps you busy when you're not making music?

GL: I do indeed have numerous interests: literature, theater and all the various sports I dabble in. But when I'm not working, I become pretty single minded about my family and guard that time jealously. I'm away so much of the year that I like to give all my energy and time and imagination to them when I'm home.

I think it's now five years on the chart that I've missed my wife's birthday. When I say missed, I mean I've been abroad. I miss anniversaries, and that's just a fact of life. We don't get heated about that, but it means that when I do get home it would be very easy just to shut myself away and study my scores, but that time is too important, it's too precious. For the time being, having four kids and a wonderfully talented, intelligent wife, is a pretty big hobby.



GS: I know that arts education is important to you, and as such, you've pledged to become actively involved in H&H's educational outreach program. As a father and advocate for the arts, how would you recommend that parents guide their children so they can realize the importance of the arts?

GL: I think that we have a big challenge these days as parents to provide the extracurricular activities for our children in a balanced fashion. There are any number of recreational activities for kids to enjoy out of school, so it's very easy in this day and age of multiple opportunities to over-schedule your kids' free time.

There are two dangers here. One is that there's no time for them to get bored and create their own entertainment, to make conversation. The other thing is that they might not have enough time for activities that take a little bit more energy, a little bit more perseverance, like the arts: music, dance, and ballet. It's increasingly difficult to get the kids to make a commitment to the arts when there are so many other activities going on. We need to lead them along the best we can.

To read more of this interview with Grant Llewellyn, please visit:
www.handelandhaydn.org/whowere/grant.htm

- March 4, 1815: The Handel & Haydn Society is founded “to promote the love of good music and a better performance of it.”
- December 25, 1815: First public performance given at King’s Chapel in Boston, includes excerpts from Handel’s *Messiah*.
- April 1, 3, 4, 1818: First complete performances of Handel’s *Messiah* in America.
- 1823: Beethoven is commissioned to compose a work for H&H, but dies before being able to take on the commission.
- January 1, 1864: The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of “Battle Hymn of the Republic”, is a member of the Chorus), Ralph Waldo Emerson, orator.
- 1967: Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history, shifting focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
- 1985: The H&H Education Program is established to serve young people with limited access to musical performance.
- June 30, 1986: Christopher Hogwood is appointed Artistic Director, initiating “historically informed performances” with the instruments, techniques, and performance styles typical of the period.
- January, 1988: Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April, 1996: H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Gluck’s *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival, gaining international attention.
- March 19 & 21, 1999: H&H gives its first world premiere in over 20 years with Dan Welcher’s acclaimed *JFK: The Voice of Peace*.
- September, 2000: H&H releases a new recording of Handel’s *Messiah*, its first recording of their signature work since becoming a period instrument orchestra.

Upcoming Concerts

2 0 0 0 - 2 0 0 1 S E A S O N

C.P.E. Bach Discovery

Friday, March 23, 8pm - Symphony Hall

Sunday, March 25, 3pm - Symphony Hall

Christopher Hogwood, conductor

Sharon Baker, soprano

Nils Brown, tenor

C.P.E. BACH: *Hymn of Thanks and Friendship*

Two summers ago Harvard musicologist Christoph Wolff unearthed the lost musical estate of composer Carl Philipp Emanuel Bach, son of J.S. Bach. H&H makes history with the modern-day premiere of the Hymn of Thanks and Friendship, discovered in the Ukrainian Central Archives in Kiev. The entire collection, which contains more than 5,000 items, was missing and presumed lost after it was removed from its original home in Berlin during World War II. Artistic Director Christopher Hogwood leads the H&H Orchestra, Chorus, and soloists in this program.

Vivaldi: Gloria

Fri., April 6, 8pm - NEC's Jordan Hall

Sun., April 8, 3pm - Sanders Theatre

Rinaldo Alessandrini, conductor

BONONCINI: *Sinfonia de Chiesa*

BONONCINI: *Stabat Mater*

VIVALDI: *Gloria*

Guest conductor Rinaldo Alessandrini makes his Boston debut leading the H&H Orchestra and Chorus in a Palm Sunday program of sacred music from the Italian Baroque, including Vivaldi's Gloria. Mr. Alessandrini, music director of Concerto Italiano, is considered one of Europe's foremost performers and conductors of Baroque music.

Mozart, Haydn, & Hogwood

Fri., April 20, 8pm - Symphony Hall

Sun., April 22, 3pm - Symphony Hall

Christopher Hogwood, conductor

Robert Levin, piano

Dominique Labelle, soprano

MOZART: Overture to *La clemenza di Tito*

MOZART: Piano Concerto No. 21

MOZART: "Ch'io mi scordi di te"

HAYDN: Symphony No. 104

Join us in celebrating Christopher Hogwood's final concerts as H&H Artistic Director and his 15 years of outstanding musical leadership.

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4pm to 6pm	Market Wrap with Mark Mills

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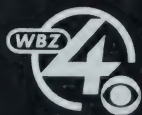
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H&H Vision Campaign

In fiscal year 2000, the Handel & Haydn Society launched a five-year \$4.0 million Vision Campaign; the Society is also in the midst of a \$2.5 million Capital Campaign for permanent endowment and working capital reserve. Designated funds will enable the Society to enhance the quality of all performances and to reach new audiences. We are grateful to the following donors whose generous commitments will guide H&H into the 21st century.

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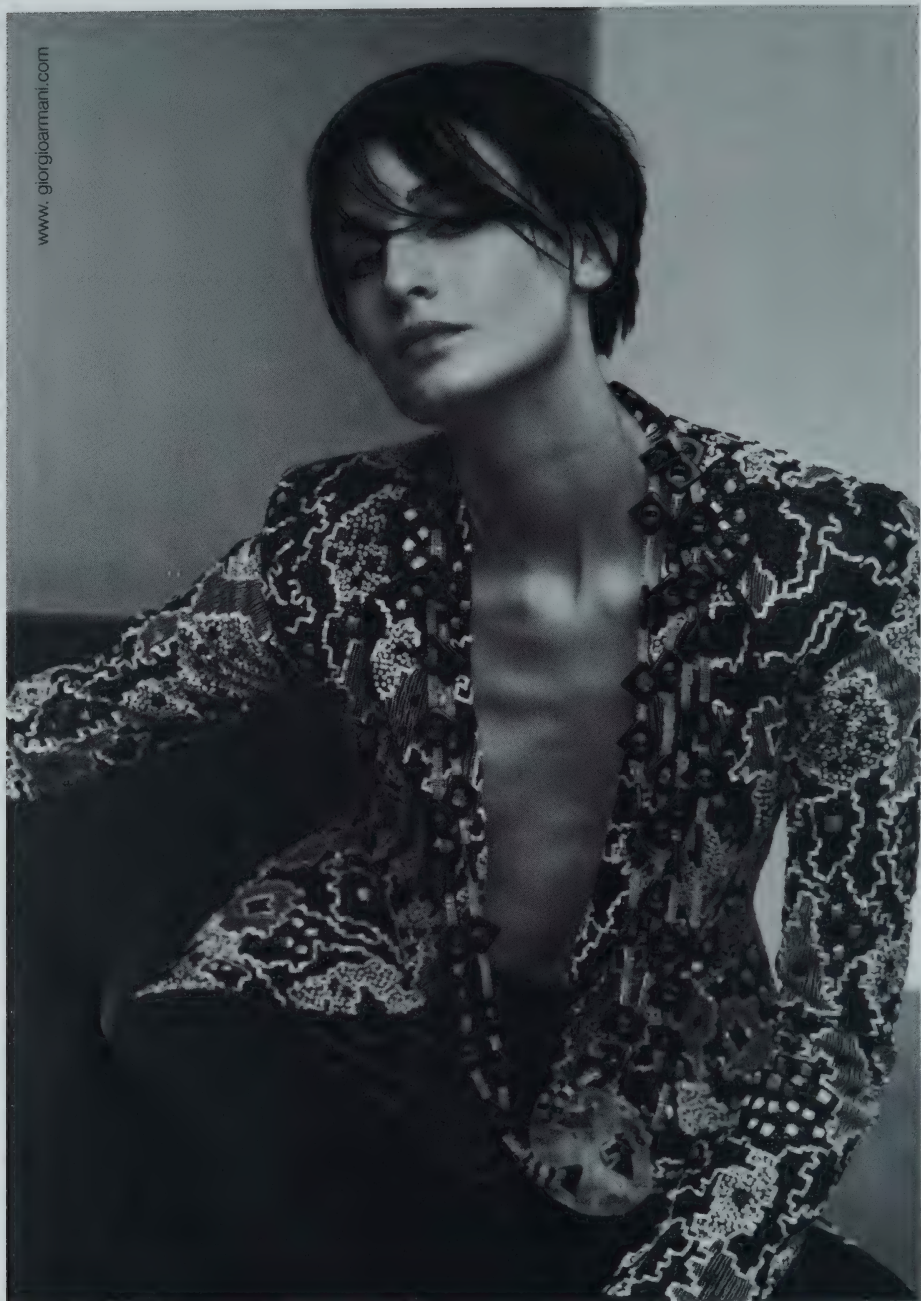
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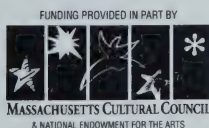
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